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VOL. 48—No. 20.

SATURDAY, MAY 14, 1870.

PAID 4d. Unstamped.
5d. Stamped.

CRYSTAL PALACE.—FIRST GRAND SUMMER CONCERT and FASHIONABLE AFTERNOON PROMENADE THIS DAY.—Madame Montelli, Madame Sinico, Madlle. Reboux, Madlle. Louise Carl, Signori Bettini, Raguier, and Zoboli, and Mr. Santley. Solo Violin, Monsieur Lotto. Full Chorus of the Italian Opera, Drury Lane. Conductor—Signor Ardiri. Concert at Three.

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ITALIAN OPERA, DRURY LANE.

PROSPECTIVE ARRANGEMENTS.

Second appearance of

M D L L E . C H R I S T I N E N I L S S O N .

This Evening (SATURDAY), May 14, will be performed Meyerbeer's Opera, "ROBERT IL DIAVOLO." Roberto, Signor Mongini; Rambaldo, Signor Gardoni; Bertrasmo, Signor Foli; Un Prete, Signor Gassier; Alberti, Signor Raguier; Un Araldo, Signor Rinaldi; Cavalieri, Signor Archinti, Signor Castelli, Signor Zoboli; Signor Trevero; Elena, Madlle. Floretti (her first appearance in London); Isabella, Madlle. Ilma di Murska; and Alice, Madlle. Christine Nilsson (her second appearance this season and her first appearance in the part of Alice in England). Conductor, Signor Ardiri.

ON MONDAY NEXT, May 16, Flotow's Opera, "MARTHA." Lionello, Signor Bettini; Lord Tristano, Signor Zoboli; Plunketto, Mr. Santley; Un Sherin, Mr. Lyall; Un Servitore, Signor Archinti; Nancy, Madame Trebelli-Bettini; and Martha, Madame Volpini (her first appearance).

TUESDAY, May 17, "ROBERTO IL DIAVOLO" will be repeated.

Acting Manager MR. JARRETT.

Doors open at Eight o'clock, the opera will commence at half-past. The box-office of the Theatre is open daily from Ten to Five. Stalls, one guinea; dress circle, 10s. 6d.; amphitheatre stalls, 5s.; amphitheatre, 2s. 6d.

ROYAL ITALIAN OPERA, COVENT GARDEN.

PROSPECTIVE ARRANGEMENTS.

SATURDAY, May 14, Donizetti's Opera, "LA FIGLIA DEL REGGIMENTO," Maria, Madlle. Matilde Sessi (her fourth appearance in that character). After which the two principal Acts of Auber's popular Opera, "MASANIETTO."

EXTRA NIGHT.—ON MONDAY NEXT, May 16, Gounod's Opera, "FAUST E MARGHERITA." Madame Pauline Lucca.

ON TUESDAY NEXT, May 17 (first time this season), Flotow's Opera, "MARTHA," Lady Enrichetta, Madame Adelina Patti.

EXTRA NIGHT.—ON THURSDAY NEXT, May 19 (first time this season), Ambroise Thomas's Opera, "HAMLET." Ophelia, Madlle. Matilde Sessi (her first appearance in that character); Hamlet, Signor Cotogni (his first appearance in that character); the King, Signor Bagaglio; and the Queen, Madlle. Tjetjens (who has kindly consented to sing the part).

EXTRA NIGHT.—ON FRIDAY, May 20, Rossini's Opera, "IL BARBIERE DI SIVIGLIA." Rosina, Madame Adelina Patti; and Almaviva, Signor Mario.

On SATURDAY, May 21 (first time these two years), Meyerbeer's Grand Opera, "L'AFRICAINNE." Selika, Madame Pauline Lucca.

The Opera commences at half-past eight.

The Box Office under the portico of the theatre is open from Ten to Five.

Plt Tickets, 7s.; Amphitheatre Stalls, 10s. 6d. and 5s.; Amphitheatre, 2s. 6d.

ST. JAMES'S HALL, REGENT STREET.

M R. AUSTIN has the honour to announce that his ANNUAL EVENING CONCERT will take place on Friday, May 27th, 1870. To commence at Eight o'clock. Artists—Madlle. Tjetjens and Madlle. Sessi; Miss Edith Wynne, Miss Fennell, and Madame Sainton-Dolby; Signor Graziani and Mr. Sims Reeves (his first Appearance at an Evening Concert on his return from Italy); Clarinet—Mr. Lazarus. Pianoforte, Miss Kate Roberts. The St. Cecilia Choral Society, under the direction of Mr. C. J. Hargitt. Conductor—Mr. BENEDICT. Sofa Stalls, 10s. 6d.; Family Ticket (to admit Five) 22s.; Area Stalls, 5s.; Balcony Stalls, 2s.; Balcony, 3s.; Area, 2s.; Admission, One Shilling. Tickets to be had of Mr. Austin, St. James's Hall, Piccadilly, and of all Musicsellers.

ST. JAMES'S HALL.—"CREATION."—MR. SANTLEY, Friday Week, 20th May.

THE "CREATION" ST. JAMES'S HALL, FRIDAY, May 20th, NATIONAL CHORAL SOCIETY. Conductor—Mr. G. W. MARTIN. Vocalists—Madame Bodda Pyne (her Last Appearance in this Oratorio); Miss Arabella Smyth, Mr. George Perren, and Mr. Santley. Organist—Mr. J. G. Boardman. Tickets, 10s. 6d., 5s., 3s., 2s., 1s., at Nos. 14 and 15, Exeter Hall; the principal Musicians; and Austin's Ticket Office. Mr. Martin's Shilling Edition of the "Creation" (the complete work), post free, 14 stamps—14 and 15, Exeter Hall.

GLASGOW CITY HALL.—SATURDAY EVENING CONCERTS.—Conducted by the Directors of the Glasgow Abstainers' Union. Mr. James Airlie, Secretary; Mr. H. A. Lambeth, Organist; Mr. Emile Berger, Solo Pianist and Conductor. The Seventeenth Season commences next September, and will extend over the succeeding Eight Months, to make arrangements for which Mr. Airlie will visit London on Thursday, 19th inst., for a fortnight, and may be communicated with at Angus's Hotel, 23, New Bridge Street, Blackfriars.

JAMES AIRLIE, Secretary.

M R. RIDLEY PRENTICE'S MORNING CONCERT will take place at St. GEORGE'S HALL, on WEDNESDAY, May 18th, commencing at Three o'clock. Miss Edith Wynne, Miss Armitage; Messrs. Lazarus, Barrett, C. Harper, Hutchins, Stanislaus, and Ridley Prentice. Tickets, 5s., 2s., and 1s.; at 9, Angell Park Gardens, Brixton; and at the Hall, &c.

M ADAME ALICE MANGOLD begs to announce that she will give a MORNING CONCERT at the QUEEN'S CONCERT ROOMS, Hanover Square, on SATURDAY, May 28th, to commence at Three o'clock, on which occasion she will be assisted by the following eminent vocalists:—Madame Montelli, Miss Elizabeth Philp, Signor Foli, and Signor Gardoni. Instrumentalists—Madame Alice Mangold and Herr Van Biene. Tickets, Half-a-Guinea and Five Shillings, to be had of Madme. Mangold, 34, Leighton Grove, N.W., and at the Rooms.

ST. JAMES'S HALL.—MR. HENRY LESLIE'S SECOND GRAND CONCERT, WEDNESDAY Morning, May 28th. HANDEL'S "MESSIAH." Madlle. Christine Nilsson, Madme. Sims Reeves, Signor Foli, and Mr. Santley. Mr. Henry Leslie's Chor. Full Band. Organist—Mr. John C. Ward. Conductor—Mr. HENRY LESLIE. Sofa Stalls, 2s.; Area Stalls, 10s. 6d.; Balcony Stalls, 1s., and 10s. 6d.; Area, 5s.; Gallery, 2s. 6d. Commence at Half-past Two. Tickets at Cramer & Co., 201, Regent Street, and 43, Moorgate Street; at all Music publishers; and Austin's Office, 2s. Piccadilly.

M R. SIMS REEVES. The First Appearance of Mr. Sims Reeves, after his return from Italy, will take place at Mr. Henry Leslie's Grand Concert, on Wednesday, May 28th, at St. James's Hall. HANDEL'S "MESSIAH."

M R. IGNACE GIBSONE has the honour to announce that he will give THREE PIANOFORTE RECITALS at St. GEORGE'S HALL, May 25th, June 8th, and 22nd. Tickets and full particulars to be obtained of Messrs. Ashdown & Parry, Hanover Square; and Hutchings & Homer, 9, Conduit Street, Regent Street, W.

M DLLE. BONDY begs to announce that her ANNUAL MORNING CONCERT will take place on SATURDAY, May 21st, at the HANOVER SQUARE ROOMS. Commence at Three o'clock. Vocalists—Miss Edith Wynne and Mr. W. H. Cummings. Instrumentalists—Violin, Herr Ludwig Strauss; Violoncello, Mons. Paque; Pianoforte, Madlle. Bondy. Conductor—Mr. W. Ganz. Reserved Seats, 10s. 6d.; Unreserved Seats, 5s. Tickets at Miss Bondy's, 17, South Molton Street, Hanover Square, and at the Rooms.

M ISS EMMA BUSBY'S MORNING CONCERT, HANOVER SQUARE ROOMS, TUESDAY, May 17th, at Three o'clock. Madme. Florence Lancia, Madlle. Angelina Salvi, Mr. Carrodus, Signor Pezze, Miss Emma Busby. Conductors—Mr. DEACON and Mr. J. G. CALLCOTT. Tickets, at the Music-sellers, the Rooms, and of Miss E. Busby, 33, Harley Place, W.

M DLLE. CLARA DORIA will sing at Miss Amy Perry's Concert, To-Day, at Three, at Hanover Square Rooms, the scene, "CARA COMPAGNA," and GREVILLE's favourite ballad, "AWAY FROM DEAR ERIN"; and with Madlle. Rosamunde Doria, FRANCESCO BERGER's new duet, "LOVE AND PEACE," accompanied by the composer. The Students of Mr. Lansdowne Cottell's Academy will appear for the first time in London after their successful tour in the Provinces under the direction of Mr. Cottell.

MISS JULIA SEARLE will sing WELLINGTON GUERNSEY'S waltz aria, "THE NAIADES," at the Walworth Institution, on the 23rd of May.

MISS KATHERINE POYNTZ will sing BENEDICT'S "ROCK ME TO SLEEP" at Mr. Alfred Baylis's First Matinée, 30th May.

MR. J. H. SUTCLIFFE will sing on the 17th inst. at the Bradford Mechanics' Institute, WELLINGTON GUERNSEY'S serenade, "WAKE, LINDA, WAKE" and the principal bass in one of Professor Sterndale Bennett's cantatas, "THE MAY QUEEN."

THE LONDON GLEE and MADRIGAL UNION (Established 1859). Miss J. Wells, Miss Eyles, Mr. Baxter, Mr. Coates, Mr. Lawler, and Mr. Land (Director), will commence their TWELFTH ANNUAL SERIES of THURSDAY AFTERNOON CONCERTS, at ST. JAMES'S HALL, on the 19th May, at Three. Solo pianist—Mr. Sydney Smith. Subscription, Stall for Series of Five Concerts (transferable), One Guinea; at Mr. Austin's Office, St. James's Hall, Piccadilly; and at Mr. Mitchell's, 33, Old Bond Street. Tickets, 6s., 3s., 2s.

M DME. MONTSERRAT has the honour to announce to her Friends and Pupils that she has REMOVED to 10, Upper Berkeley Street West, Connaught Square, Hyde Park, W., where she requests all communications may be addressed.

SIGNOR GUSTAVE GARCIA begs to announce his arrival in Town for the Season. Address, 9, Mortimer Road, Greville Road, St. John's Wood.

MR. HARLEY VINNING will sing DUGGAN'S great baritone song, "SAMSON," at his principal Engagements—St. George's Hall, 18th; Penge, 19th; City, 25th; Hanover Square, 25th; St. George's Hall, June 8th. Address, 25, Old Bond Street.

MERCHANT TAILORS' HALL, CITY.

MR. GEORGE PERREN will (by desire) sing ASCHER'S romance, "ALICE, WHERE ART THOU?" at the Festival given on the 25th inst. in the new Hall. Mr. Lawler, Musical Director.

MADAME ALICE MANGOLD will play "MADAME OURY'S WALTZ," composed by CHOPIN, at her Recital of Pianoforte Music.

MADAME NADINE DUNORD (Soprano) has arrived in London and is open to Engagements for Operas, Concerts, Oratorios, &c. Address, care of Messrs. DUNCAN DAVISON & CO., 244, Regent Street, W.

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MR. FREDERIC PENNA (Baritone) begs to announce his arrival from Italy, and that he will remain in London during the Season. Mr. Penna can accept Engagements for Concerts, Oratorios, &c. Address, 44, Westbourne Park Road, W.

MR. EDWARD MURRAY (Baritone), now engaged with the Drury Lane Italian Opera Company, respectfully requests that all communications may be addressed to him, care of Messrs. DUNCAN DAVISON & CO., 244, Regent Street, W.

MR. EMILE BERGER.

MR. EMILE BERGER will return to London for the season on the 23rd May. All letters to be addressed to him, care of Messrs. DUNCAN DAVISON & CO., Foreign Music Warehouse, 244, Regent Street, W.

HERR CARL FORMES is now in Town for the season and can accept Engagements for Concerts, Oratorios and Operatic Performances. Address—care of Messrs. DUNCAN DAVISON & CO., 244, Regent Street, W.

MR. LANSDOWNE COTTELL'S CONCERTS:—Miss Amy Perry's, Hanover Square Rooms, THIS DAY, May 14th; Store Street, June 4th, July 16th; Hanover Square, June 25th. Communications addressed Norfolk Road, Bayswater.

MR. CHARLES STANTON (Tenor) may be engaged for Concerts, Operettas, and Oratorios. Address, 10, Duke Street, Portland Place, W.

MISS JULIA ELTON will sing KATE WARD's admired song, "THE WEAVER," on May 26th, at Windsor; and May 30th, at Mr. Lahee's Concert, Hanover Square Rooms.

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"I HEARD A VOICE." The words by LOUISA GRAY. Mr. Cummings will sing this song at Madame Puzzi's Concert, May 26th. London: LAMBORN COCK & CO., 63, New Bond Street.

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Shortly will be published, A HANDBOOK TO BEETHOVEN'S NINE SYMPHONIES, for AMATEURS. By GEORGE GROVE, Secretary to the Crystal Palace Company. MACMILLAN & CO., London.

"LITTLE WILLIE," by JULES BENEDICT. This charming new song (by the popular composer of "Rock me to Sleep") is now being sung with distinguished success by Miss EDITH WYNNE. Price 3s., and may be obtained for 19 stamps from the publisher, DUNCAN DAVISON & CO., 244, Regent Street, W.

"FLY LIKE A BIRD," sung by Miss Ferrari, and "THE ABBESS," sung by Miss Anyon, two of the most beautiful of HENRY SMART's new songs, are published, 3s. each, by DUNCAN DAVISON & CO., 244, Regent Street (sent free by post for 19 stamps each).

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BALLAD.

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By HENRY WALTON.

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MUSICAL LETTERS.*

BY DR. F. HILLER.

NEW SERIES. III.

Some time since, Richard, the Wagnerite, hurled, from his high and holy see in Switzerland, an anathema against the Jews; in his latest bull it is the higher and lower musical clergy who, for their boundless depravity, are laid under interdict. There are, it is true, plenty of heretics among them who do not believe in the infallibility which their great prosecutor claimed for himself immediately he had left the Gymnasium. The schism which, in consequence, has been in course of development for a period of years, will not, however, be productive of any serious dangers either to Church or State.

The bull in question, *Über das Dirigiren (On Conducting)*, affords any reader not concerned in the matter the diversion of a sort of Dante-like walk through hell—innumerable sinners suffer the most terrible of all punishments, such punishments, indeed, as even Dante himself never beheld: they are annihilated, struck out utterly from the book of the living. For who could ever live and work on, if Wagner had once pronounced his condemnation?

Joking apart. Wagner has published another pamphlet, bristling with examples of incorrectness and of injustice. Stupid young louts, on whom any one may impose, if he unites with a little cleverness a great deal of impertinence (p. 67) will regard it with amazement. More sensible people will say that it contains a certain amount of truth. But when a man runs everything down, he must, in this imperfect world of ours, be sometimes right. I know nothing so beautiful as to be without its weak points—not even woman—not even Wagnerian music is free from them.

The train of thought (?) in the pamphlet is somewhat as follows:—Conducting has hitherto been left "to be carried out by routine, and to be judged by ignorance." (No examples are adduced—we might mention Spontini, Weber, Spohr, or Mendelssohn.) The manner in which music is presented to the public is not, however, a matter of indifference, since, naturally, it is only by means of a good performance that the public can derive a correct impression of a musical work. (Very naturally!) According to Wagner, everything connected with this matter is in a very bad state in Germany, a result attributable "most of all to the prejudicial qualities of the conductors." The old German *Capellmeister* "properly so-called," were "sure, strict, and more especially gruff, but respected." These gentlemen were, however, as far as regards training of the orchestra "for complicated modern orchestral music, unfitted for their task, and did not do what they should have done towards properly re-enforcing the orchestra, especially in the quartet." But they had "a sufficient justification in the unworthy mode of instrumentation, followed by Italian operatic composers, whose works were more highly esteemed than those of any one else, even by the Intendants of the large theatres, in consequence of the creditable taste of their respective Courts." Succeeding conductors did not, however, do any better. How should they? They generally reached their "good posts" (?) by simply moving up, "by shoves," or, sometimes, by "the protection of some princess's waiting-woman, etc." They necessarily were "altogether destitute of merit in consequence of their unworthy servility towards their ignorant chief, and their lazy musicians, but this was the very thing by which they raised themselves into universal favour." In more recent times (Heaven only knows how many more recent and most recent times there are, according to Wagner) conductors, also, were "berufen." †

"These are our Music-Bankers of the present day, who have sprung from the school of Mendelssohn, or been recommended to the world by his patronage." Such individuals possess intelligence, good tone, and have, moreover, done something for the "elegant style of performance." "But the first thing in which these gentlemen are deficient, is that energy which can be given only by self-confidence reposing upon strength really their own. For, in this case unfortunately, everything: vocation, talent, education, nay, faith, love, and hope, is artificial." To these more modern conductors belong, strange to say, above all, Meyerbeer and Mendelssohn themselves, who did not do as much as they ought to have done in Berlin. "Why did their strength desert them? It would seem, because they really possessed no strength. Then how must matters stand with their shadowy imitators?"

Wagner declines to enter minutely, for the present, into what has been effected

by conductors who busy themselves with opera, "because the latter—and they derive a mournful right to act as they do from the miserable manner in which this branch of art is cultivated in German theatres—is regarded as an obnoxious daily task to be performed with sighs." He takes his instances from the concert-room where he never experienced any save unsatisfactory impressions. It was "from the singing of Schreder-Devrient" that he "derived his best notions with regard to the *tempo* of Beethoven's music, and the style in which it ought to be played." Another sublime revelation was vouchsafed him by the performance of the Ninth Symphony in Paris. The *tempo*, in the fullest acceptance of the word, is for him "the foundation on which a good performance is based, but who recognizes the fact?" Wagner has, it appears, suffered the most mournful treatment as regards his own music, and the various instances of this are narrated in the most exhaustive manner. Thus, though the prelude to *Die Meistersinger*, when he himself conducted it, entranced a small number of friends at Leipzig, it was destined under Reinecke's conducting-stick, to be hissed at the Gewandhaus. The time of this piece, together with the overture to *Der Freischütz*, and a few observations upon the mode of performing the Symphonies of Beethoven, and even (*mirabile dictu*) of Mozart and Haydn, are the vehicle by which he explains his views on conducting, the said views consisting principally in the opinion that an *Adagio* must be sung with a deal of tone; that an *Allegro* must have fire infused in it; and that a *tempo* intended to be quiet must not be scampered through—and culminating in the assertion that the correct manner of performing modern works (Weber's overtures, for instance) "does not consist in a stubborn adherence to the time, but in doing justice to the separate parts, which frequently contrast with each other."

"Dragging," Wagner goes on to say, "is not the characteristic of the elegant conductor, but scampering through and hurrying a piece is." This again results from the influence of Mendelssohn.

"Si Cain a tué son frère,
C'est la faute de Voltaire."

Poor, poor Mendelssohn! Wagner is unable to stomach him, and we can easily understand why. But what can we say to the following? "Referring to conducting, he told me personally, on several occasions," Wagner states, "that too slow a *tempo* was worse than any other, and that he himself always recommended that the *tempo* should be taken a little too fast; that a really good performance, however, was always something unusual; but that the conductor could deceive his audience by only taking care that not much of the performance was heard, and this was best effected by not remaining long over it, but getting quickly through it." Any person who had only a superficial acquaintance with Mendelssohn, can imagine the way in which he advanced jokes of this sort. We can imagine, also, his look, when Wagner, with his ceaseless flow of language, talked to him about the right *tempo* of one of Beethoven's mnenets; and when Wagner "seemed as though he was looking into a perfect abyss of superficiality, on a complete void" he perceived only the mere shadow of the impression which the composer of *Rienzi* must have produced on the composer of the *Midsummer Night's Dream*. I myself, unfortunately, had but few opportunities of becoming acquainted with Mendelssohn as a conductor. But the supremely conscientious artistic carefulness which was inherent in him, and which grew to be a sort of religion, is apparent in the smallest of his songs. If, now and then, he took the *tempo* quicker than others would have considered appropriate, his fiery temperament probably caused him to do so. Certain pianoforte pieces, too, of his own, he played at a demoniacally rapid rate, but correctly and beautifully notwithstanding—and so, most assuredly, he expected from his orchestra only what it could completely master, and what he himself felt was true and right.

It is not to be denied that, in certain particulars, relating more especially to the mode of performing Beethoven's Symphonies, Wagner is correct in his assertions, but he is mistaken in believing that we must have recourse to the oracle at Lucerne, to learn these things. The bombastic fustian, in which he frequently envelopes the simplest observations, is insupportable, while his self-glorification frequently becomes downright ridiculous. "Perhaps I am the only conductor," he exclaims, "who has ventured on reading the *adagio*, properly so called, of the third movement in the Ninth Symphony with due regard to its pure character as well as other things." Perhaps others, my respected Herr Wagner, venture to do the same thing, and perhaps they succeed in the attempt.

* From the *Könische Zeitung*.

† *Berufen* signifies "invited, summoned;" also, "having a call, a vocation." In which sense Herr Wagner employs the word, I leave the reader to decide. The effort of doing so will afford him much amusement, if he is fond of riddles.—TRANSLATOR.

Despite all the "ignorance and insipidity of the musicians into whose hands the destiny of musical matters in Germany, and the utter indifference of German art-officials have allowed the conduct of high German musical interests to lapse, and who now feel secure in their places and dignity," there are some "really besung as martyrs of pure classical music." These Wagner proceed to subject to a somewhat strict investigation. In the case of some he finds "squint-eyed envy united with helplessness;" in that of others, "honest intellectual narrowness, becoming dishonest from anger only." In the modern camp there is "a great deal to be concealed, and a great deal that should not be observed." We find in it "Gebildetheit,"* but no "education," and consequently a want of "true intellectual freedom," which held even Mendelssohn "for the earnest contemplator, beyond the pale of what belongs to our German art." (!!) "These elegant musical leaders interdict themselves from giving the reins to their 'Gebildetheit,' because they knew it could lead as far as Offenbachian scandal," and a deal more nonsense of the same kind."

(To be continued.)

FROM SEVILLE.

No. VI.

One of the oddest amusements in this odd city is the ball of national dances, given about once a week, in a singularly bare, ugly room, which is, however, the only public ball-room in Seville. The patrons of the diversion do not themselves dance, but go to witness the performance of professional artists. Having paid your price of admission, which amounts to one duro, you take one of the chairs, with which the room is skirted, and some of which are occupied by the dancers, who are not separated from their patrons. But these dancers are to be divided into two classes, entirely different in race and manners from each other. The first class consists of the Spanish artists, who are attired in the fancy costumes so frequently seen on the English stage, and whose performance is altogether of the idealized theatrical kind. Three ladies and one gentleman compose an average troop, the ladies willingly receiving the homage of any spark of the town who may take his seat beside them and enjoy the pleasure of their conversation during the intervals between the dances. But I am told that these polite attentions should not be carried too far, inasmuch as a very strong flirtation might possibly be resented by some serious admirer, who would express his feelings with a knife. The freedom of manners prevalent among the Spanish dances, distinctively so called, does not extend to the gypsies, who form the other class of artists, and sit in a row on the opposite side of the room. With these not only is flirtation prohibited, but a visitor taking his seat among them is considered guilty of a serious offence, and his removal is immediately ordered by the master of the ceremonies. The appearance of the two classes is, moreover, as diverse as possible. While the Spaniards, with their short petticoats, look like ballet-girls, as, indeed, they are, the gypsies, with their dress covering their ankles, look like very common servants-of-all-work in work-a-day attire. In fact, while their competitors are costumed for the occasion, the gypsies wear their ordinary clothes.

How slow ought we to be in leaping from premisses to conclusions! From what I have just stated, many of my readers will infer that the dances of the Spanish artists are somewhat free, while those of the gypsies are marked by a plebeian decorum. The reverse is the case. The Spaniard who shows her legs executes one of those innocent coquettish dances with which all Europe is familiar, and in which gallantries with the fan, cloak, and hat are conspicuous; while the gypsy, who scarcely shows the point of her shoe, indulges in a strange indecency of gesticulation, which renders her the favourite of the more lax spectator. Indeed, when there are any foreign ladies among the visitors she is warned by the master of the ceremonies to tone down her most characteristic movements. The gypsy performances are, I am told, the native dances of the Spanish peasantry, altogether unadorned; whereas those of the costumed belles are, as I have already said, theatrical. Another distinction:—the Spanish dances are accompanied by two wretched fiddles, played with the noblest disregard for tune; but the gypsies scorn instrumental accompaniments, and are kept to time by their seated comrades, who clap their hands and utter a discordant chant.

But the most alarming part of the ceremony belongs to Spaniards and gypsies alike. When the evening is somewhat advanced, a dancer, suddenly deviating from her normal course, sets violently to some selected gentleman, staring full in his face, and stamping furiously on the ground, leaving him in doubt, if he is a stranger, whether he is about to receive a chaste salute or to be torn to pieces. Perhaps she relieves his mind by bounding off to another person, whom she treats with similar distinction; but, at all events, she ends the ceremony by plucking a handkerchief from her bosom and flinging it into the lap of some one of the male spectators. The honoured gentleman is bound to retain the pledge of transient predilection till the dance is over and the dancer is seated.

* Perhaps the German neologism "Gebildetheit" may be rendered by a somewhat similar barbarism: "Educatedness" in English—and perhaps it may not. I again leave the matter entirely in the hands of the riddle-loving reader.—TRANSLATOR.

He must then cautiously walk up to the disinterested beauty and gravely return her handkerchief, having previously inclosed therein at least a duro, which procures him the favour of a smile. A smaller sum would be deemed offensive. Indeed, the obligatory donation is one of the young lady's chief sources of revenue, and as nearly all the dancers go through the ceremony in turn, the spectator who has calculated on an outlay of 5f. for his evening's not very brilliant entertainment must not deem himself too unlucky if he gets off at the cost of 15f. The observer of human nature may find worse opportunities for his favourite study than at these balls. A man of advanced gallantry shouts loudly to some black-eyed gipsy, or Andalusian, and, placing his hat on the ground, invites her to select him from the rest of the company. The more economical spectator is shy of the lady's advances, and tries to look away from her when he finds that he is likely to become the unwilling object of her choice. Perhaps the lovely being detects his disposition and picks him out in playful malice. In that case, with a suppressed sigh for the sacrifice of his duro, he affects to look pleased at the honour bestowed upon him. I have said that the gipsy dances at the ball verge on the improper; but there is no verging in the case of a *can-can* danced on the stage of a little theatre at Seville, appropriated to the *zarzuela* (*opéra bouffe*). Certain persons and things have no character to lose, and among these an average Englishman would naturally place the notorious Parisian dance, lately made popular in England. But really the French *can-can*, as executed on the French stage, is a thoroughly chaste performance, a perfect *minuet de la cour*, compared to the form which it has assumed at the little Spanish theatre. I will not say that words would fail to describe it; but I can safely affirm that the words necessary for the description would require a deeper plunge into the idioms of our noble tongue than I care to take. In the genuine article there is something playful and piquant and the eccentricities of the Spanish gipsy are at least unsophisticated; but the Sevillian adaptation of the French *can-can* is a deliberate perpetration of unmilitated bestiality that could scarcely be matched in the civilized world. And yet it seems to give no offence. Tolerably respectable women and children are to be found among the audience of the *zarzuela*, and on the night when I was there the dance was not only rapturously encored, but one young gentleman was so highly delighted that, in the absence of a bouquet, he flung his hat to the principal *dansuse*.

Seville, April 25.

N. D.

THE PAREPA-OPERA AT CHICAGO.

(From the "Chicago Tribune," April 23.)

Everything seems to draw in connection with the present opera season. Hitherto, although Hersee has been a universal favourite, it has been her bad fortune to play to small houses on the alternate nights, but last night the Operahouse was full again as usual. It was a handsome tribute to this pleasant little singer and piquant little actress. She, indeed, has a winning way which has at last succeeded in drawing a crowded house, even under the overshadowing wings of the great Parepa herself. The opera was Balfé's *Rose of Castile* now given for the first time by the Parepa troupe but familiarized to opera-goers through former presentations by Caroline Kichings-Bernard. Indeed Messrs. Campbell and Castle were in their old *rôles* of Don Pedro, the conspirator, and Manuel the muleteer. Hersee, herself, had the rôle of Elvira, the Queen. It would be as idle to expect Hersee to put on queenly dignity and state as it would be to demand the same qualities of a canary bird, but for all that she was very charming. In the disguise of the peasant maid, however, she fulfilled all the dramatic requirements of her character, and was artless, naïve, and fresh. The music is well adapted to her quality and quantity of voice, and she gave it admirably in every number, and sometimes with deliciously fresh and clear displays of *fioriture*. The aria, "I am but a simple peasant maid," was her best effort, and the changes were made in it with such a charming musical and dramatic contrast, that at the close it elicited very hearty applause. Mr. Campbell was rather stiff and heavy in Don Pedro, and did not seem to sing with his usual effect except in his ballad, "Though fortune darkly o'er me frowns," of which, like the "Heart bowed down," he makes a specialty. Castle lacked dash and spirit as Manuel, but sang very smoothly and was in excellent voice, which served him well in the "Muleteer's song." Mr. Seguin was the Don Florio, and if he could have sung as well as he acted it, would have made it the great success of the evening. As a piece of low comedy action it was admirable; but as music it was wretched, while De Salla's Don Sallust was dreary in both respects. Neither of these gentlemen, in their singing, tended to improve the *ensembles*, while the fact that the orchestra was at times very uncertain made the concerted effects still worse. As a whole the opera did not make a success of enthusiasm, which may be accounted for by the fact that it is at best only a series of ballads strung together with speaking parts, and that it came so soon after the magnificent music of *Oberon*. The season closes to-day with the *Bohemian Girl*, Campbell, Nordblom, and Hersee in the cast; and *Il Trovatore* this evening with the cast of last season. The sale for the evening performance is already immense.

LEIPZIG.—*Dinorah* has been revived. Madame Peschka-Leutner was greatly applauded in the part of the heroine.

ROYAL ITALIAN OPERA.

The event, or what in the language of the Turf would be called the "double event," of last week came off on Saturday night, when Madame Adelina Patti made her first appearance this season, and Signor Mario returned to us after a year's absence. That the house was crowded to the roof will as easily be credited as that the audience was one of the most brilliant ever assembled within the walls of Covent Garden. The opera, too, was Rossini's comic masterpiece, the never-tiring *Barbiere di Siviglia*, in which the two distinguished artists have so often appeared together, and the characters they sustain in which are so well calculated to exhibit to advantage the qualities that have won them fame.

Count Almaviva, we need scarcely say, appears in the first scene of the opera, serenading Rosina at the near approach of dawn; and when the great popular favourite, wearing the traditional Spanish costume that still so admirably becomes him, was once again recognized, the entire house broke out into applause and cheers which were repeated again and again, till Signor Mario must have been tired of bowing. Remembering that for a quarter of a century and more this gentleman has held indisputably the first rank among dramatic tenors, and in the course of his long and honourable career has shown no less versatility than talent, excelling in every school, shining alike in serious opera, melodramatic opera, and *opera buffa*, becoming as he progressed one of the most consummate of actors as, almost from the first, he had been one of the most consummate of singers, this unusually hearty reception, after his brief absence, will be considered natural enough. That Signor Mario was in some degree moved by it seemed evident in the familiar but always graceful *cavatina*, "Ecco ridente il cielo," and its florid pendant, "Oh sorte!"—his execution of which was hesitating in the opening movement and feeble in the sequel. Perhaps the journey from Russia, not to speak of the winter and spring sojourn in Russia, may have had something to do with this. Let us hope so. All lovers of the genuine Italian opera must hope so; but let them not hope that the voice of their idol can, under any circumstances, be ever again what it has been, or they will hope in vain. The wonder is, at his time of life, after such long and arduous service, and especially after years of wear and tear in the terrible operas of Meyerbeer, most ruthless of voice-destroyers, that Signor Mario should have any available notes left at command. His middle tones still retain a great deal of their manly beauty; but the higher tones have betrayed him, and he is compelled to use subterfuge after subterfuge to master the phrases in which they are of consequence. Despite all this, in "recitativo-parlante," so essential to comic opera, and in the articulation of florid passages, "*mezza voce*," he still remains without a peer. Examples of the first were sown broadcast over the opera; of the last the most striking instance was in the quick movement of the duet with Figaro ("A che d'amore la fiamma io sento"), his delivery of which was inimitable. Judged as a piece of acting, the Almaviva of Signor Mario is still the Almaviva of Almavivas. Full of spirit, fun, and humour, from end to end, it is at the same time always gentlemanly and always natural. What we have yet a right to expect from him in his capacity as vocalist will be shown as the season advances; but of an accomplished and versatile actor we may always feel sure—a compensation in these days for many drawbacks.

How Madame Adelina Patti, the heroine of the evening, was welcomed may readily be imagined. That her first appearance is invariably a "gala night" at the Royal Italian Opera has been stated more than once; and Saturday was merely another instance in point. About her performance of Rosina it would be difficult to say anything that has not been said over and over again. What the audience counted upon might be gathered from the unanimous applause that acknowledged the appearance of Rosina at the balcony window of Dr. Bartolo's house. Never was a favourite artist of the public greeted with more hearty spontaneity; and rarely has a favourite artist more amply rewarded such a greeting than did Madame Patti in the scene immediately following, when the imprisoned ward of Dr. Bartolo, through the medium of the famous "Una voce poco fa," with its no less famous sequel, "Io sono docile," the model of brilliant "caballetta," tells of her love for the supposed Lindoro, and of the manner in which she hopes to bring it to a successful issue. This was both sung and acted to the highest degree of perfection. The significance imparted to every significant word, the expression given not merely to every significant phrase, but to every significant accent, the "*fioriture*" (we have no English equivalent) with which both the superb *bravura* movement, forming the introduction, and its livelier sequel, wherein the ultimate plans of Rosina are set forth, were embellished, preserving the characteristic features of the melody while elaborating it in a manner that might have surprised, though it certainly would not have displeased, the composer himself—proverbially indifferent to such matters in so far as his own music was concerned—were, one and all, calculated to win the admiration of connoisseurs and raise the enthusiasm of the audience. Add to this, apart from the mere vocal execution, the thoroughly dramatic reading

of this, in its way, incomparable vocal soliloquy invested it with two-fold interest. It has been truly said of Madame Patti, that her delivery of this soliloquy is singing and speaking blended, in such wise as to make the hearer believe that music is her natural language, and that what she has to say would naturally best be understood if she were only to sing it. But it is hardly necessary to speak further about a performance so universally known to opera-goers. The duet with Figaro, "Dunque io son," in which the apparently ingenuous Rosina shows herself quite a match for the worldly factotum in the science of intrigue, was not less admirable in its way than the *cavatina*; and the remainder of the opera was to match. In the lesson-scene Madame Patti introduced the *cavatina* from *Linda di Chamounix*, "O luce di quest'anima"—perhaps not a greater anachronism than the *bolero* from *Les Vépres Siciliennes* of former years; and being encored, she gave, as a matter of course, the English ballad, "Home, sweet home," in English as pure as her Italian, and moreover, in a manner so unaffected and touching that, to judge by their applause, the audience would have willingly heard that again also. In short, Madame Patti's first performance this season was what it has been for many seasons past—a triumphant success.

Of the Dr. Bartolo of Signor Ciampi and the Figaro of Signor Cotogni we have nothing new to say. The former is *sui generis*, unique; the latter exhibits more bustle and animation than humour—though, at the same time, he is unquestionably clever. Signor Tagliafico is now the best Don Basilio on the stage; and Mdlle. Bauermeister gives Bertha's quaint song, "Il vecchietto cerca moglie," with unaccustomed point and spirit. Although Signor Vianesi conducted in the orchestra, we have heard the overture much better played. The rest was unimpeachable.

The other operas during last week were the *Figlia del Reggimento*, followed by the second and third acts of *Masaniello* (on Monday); *Medea* (Tuesday); and *Don Pasquale*, with Mdlle. Sessi as Norina (Thursday). About the Norina of Mdlle. Sessi, which we found hardly equal to her previous assumptions, something may be said on a future occasion. The Ernesto of Signor Naudin, the Don Pasquale of Signor Ciampi, and the Malatesta of Signor Cotogni require no further description. A Mario, a Lablache, and a Tamburini are not now to be had for the asking; and we must take what we can get—*cum grano salis*. But we cannot approve the mutilation of a great opera like *Masaniello*, however beautifully it is put upon the stage, as unquestionably it is by Mr. A. Harris at Covent Garden, however well the principal characters may be sustained by Signor Naudin (*Masaniello*), Signor Graziani (*Pietro*), &c., or however admirably the music may be given by orchestra and chorus—more especially after the important part of the evening has been taken up by such productions as *La Figlia* and *Don Pasquale*, which, no doubt, excellent in their way, are compared with *Masaniello*, but small matters. Surely Auber's masterpiece, superbly as the lavish resources of Covent Garden allow of its being represented, both scenically and musically, might be given entire, once or twice in a season.

The operas performed during the current week have been *Don Giovanni*, with Madame Patti as Zerlina (Monday); *Faust e Margherita*, for the first appearance of Mdlle. Pauline Lucca (Tuesday); the *Sonnambula*, with Madame Patti as Aminta (Thursday); and *La Favorita*, for Mdlle. Lucca and Signor Mario (Friday). Of these we shall speak next week. The programme of to-night comprises the *Figlia*, with the second and third acts of *Masaniello*.

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ROYAL ITALIAN OPERA.

A performance of *Don Giovanni* on Monday attracted a full house. We will not say that it actually disappointed anybody, because in the Donna Anna of Mdlle. Tietjens, the Zerlina of Madame Patti, and, to a certain extent, the Masetto of Signor Tagliafico, there was merit enough to outweigh many defects. Nevertheless the defects were serious. Signor Graziani, for example, by no means came up to the popular idea of the libertine Don. Luckily success in the Don's special pursuit does not rest wholly upon polished manners and a gallant bearing. A Giovanni like that of Signor Graziani is, therefore, possible, which is nearly all we can say in its favour. The music was sung in the artist's best style. A little more fluent enunciation would have improved "Finche dal vino," and a little more familiarity with the text would have done the same good office for other portions of the opera, notably the trio in the second scene of the second act. "Deh vieni alla finestra" was carefully given, and met with an encore. Herr Wachtel's Don Ottavio compared rather than contrasted with Signor Graziani's Don Giovanni. He, also, knew his music but imperfectly, and the occasions are rare when a more complete failure is made of "Dalla sua pace." At the next performance it may be well to give the opera, so far as the appendix air is concerned, in its original form. Signor Ciampi infused into his Leporello a large allowance of doubtful humour. It is unfortunate for this artist that the word doubtful applies to what he does. If once his acting could be recognized as

funny, Signor Ciampi would be the first of buffoes, for he has brought certain characteristics to the highest point of development. Those characteristics we cannot help noting; the humour of them escapes us. Madame Vanzini sang well throughout, but failed to invest the part of Donna Elvira with any special significance. Signor Casaboni was an inadequate Commendatore. So well known a Donna Anna as that of Mdlle. Tietjens—coming now to those features in the performance which can be praised unreservedly—needs no extended remarks. It was the vigorous and characteristic impersonation every opera-goer knows by heart. Not less excellent in its way was the Zerlina of Madame Patti. We shall not here discuss the appropriateness of the character Madame Patti gives the village beauty. There are Zerlinas and Zerlinas, and it must be said for that of the favourite *prima donna* that nothing of the charm arising out of excellent singing and finished acting is wanting. As a matter of course "La ci darem," "Batti, batti," and "Vedrai carino" had to be repeated. Signor Vianesi conducted, and his readiness of resource helped a performance which now and then greatly needed it.

After an absence of two years, Madame Pauline Lucca has returned to the stage associated with not a few of her successes. Her performance as Marguerite (*Faust*) on Tuesday night acted as a forcible reminder of how ill she can be spared from parts long ago made emphatically her own. Madame Lucca, though by no means a perfect artist, has the rare gift of independent thought, and its resulting originality of action. She takes her own view of things, and acts up to it in her own way, not troubling herself with considerations of precedent and example. We hardly need discuss the value of this at a time when, in operatic matters, the tendency is towards cut and dry forms, and when pervading mediocrity shelters itself under the cloak of routine procedure. An artist strongly individual must be welcome, even though his individuality sometimes takes a form we may not approve. Opera-goers are familiar with Madame Lucca's special merits, and can count off upon their fingers the parts which most forcibly exhibit them. Among the latter, Marguerite holds a distinguished place, as much by reason of its bold conception as of its skilful development. Though a German herself, we cannot admit that Madame Lucca presents the ideal of Goethe's German maiden. The poet's Marguerite has the coldness and purity of marble, and her fall demands the exercise of every fiendish art. Madame Lucca's Marguerite is flesh and blood, animated by strong passions and moved by irresistible impulse. But, as we had occasion to say very recently, it is well for an artist to be guided, when the course is at all possible, by natural temperament rather than by an external model. Witnessing Madame Lucca's performance, it is necessary to forget the original Marguerite; that done, we can appreciate a forcible and consistent character, which, though highly elaborated, is always true to nature. The fair artist had, of course, a warm reception, and her efforts from first to last delighted a large audience, if we may judge by frequent recalls, and still more frequent applause. There is no need to discuss details for the twentieth time, yet we can hardly pass over without remark Madame Lucca's touching performance in the church scene. As the penitent Marguerite, distracted by fear, and struggling against the despair which the fiend encourages, Madame Lucca is inimitable. Nothing more powerful in its simple truth and pathos has been seen of late on any stage. If we say little of Madame Lucca's singing, it is because there is little to be said. All the old merits and defects were apparent, in form and degree with which most people are acquainted. The "Jewel Song" obtained its usual encore. Madame Scalchi did good service as Siebel, singing both her airs with much taste, and having to repeat the pretty address to the flowers. The Faust of Signor Mario was as careful and finished a study as ever. No matter where the character appeared—in the market, the garden, or the dungeon—it satisfied even hypercritical taste. Signor Mario was himself in better voice than on the night of his first appearance, and occasionally reminded his audience of that vocal power which, in its entirety, has gone for ever. It is needless to say that his artistic phrasing remains what it was in the old days—a model of its kind. Valentine was represented by Signor Graziani in his ordinary style; and M. Petit again reproduced his French Mephisto—a creature compounded of devil and posturist in equal proportions. The conductor was Signor Vianesi, and the band and chorus did well.

THADDEUS EGG.

JENNY LIND RESTAURANT.

Visitors to Norwich during the Grand Musical Festival are informed that centrally in the Market is situated the locally celebrated Restaurant, dedicated to the generous queen of song, Jenny Lind, who is justly reverenced in Norwich as the Founder of a Charity bearing her name. Refreshments of all kinds are supplied—everything of the best, and everything at moderate charges. A room for ladies.

MISS ELENA ANGÈLE'S OPERETTA ENTERTAINMENT

(From a Stray Contributor.)

On Saturday evening, at the Gallery of Illustration, I had the pleasure of hearing Signor Randegger's operetta, *The Rival Beauties*. The libretto, by J. P. Wooler equals in merit that gentleman's former writings. The plot is simple, but well sustained, and the dialogue is pointed and sparkling, while the verses are rhythmical, and fitted for light and elegant music.

Stephen Lynn, a miller (Mr. Maybrick), possesses a pleasant cottage and a useful mill, together with a charming daughter (Miss Edith Wynne), who is engaged to be married to one Tom Deleraine (Mr. G. F. Marler), a smuggler. The engagement, however, appears to be distasteful to Alice, whose ideas are somewhat unsettled through the advent of her foster sister, Lady Edith Carleton (Miss Angèle), who has fled from home and taken refuge at the mill; the cause being an arrangement by which she is to be married to Sir Percy Ringwood, whom she has never seen, he being detained in France on account of some rebellious act which, as he states, not he but his late grandfather either did or failed to do. Sir Percy, whose funds appear to be rather deficient, is, by his marriage with Lady Edith, to replenish his coffers, and by the powerful influence of her ladyship's father, to get a reversal of his attainder. Lady Edith objects to be thus bartered, and runs away to the mill, where she is seen dressed as a peasant girl. Sir Percy arrives at the mill, on his way to claim the bride; and Lady Edith, finding that he is in possession of the fact that one of the two girls to whom he is introduced is a lady from London, and that from various causes he suspects that this lady is the Lady Edith, persuades Alice to assume her richest dress, and to be introduced by the miller as the lady from London, she herself personating the miller's daughter. The "honest" miller, as he is termed, and his daughter, finding that Sir Percy really believes Alice to be his lady love, resolve to carry on the deception so as to get him to marry her, and thus leave the real Lady Edith in the lurch. They accordingly take away her jewels and papers, and when she, discovering their purpose, endeavours to expose their baseness, she is foiled. Tom Deleraine is threatened by the miller with exposure, as to his smuggling, unless he declares that Lady Edith is his daughter—which he does very unwillingly. Lady Edith, however, persuades Tom to aid her in changing the aspect of affairs; and this is soon accomplished. While Sir Percy and Alice are engaged in sweet converse, Deleraine, disguised as an officer of the Court of Chancery, appears, and takes possession of the fictitious Lady Edith, as a runaway ward of the Court. Sir Percy endeavours to effect a rescue, but is confronted by Lady Edith, disguised as a Captain of the Guard, who orders him to surrender as a rebel; and his attempt to protect himself is stopped by the blunderbusses of two of Deleraine's smugglers, in soldiers' regiments. Alice, alarmed, admits everything, and calls upon the faithful Tom, who appears in his true habiliments, to save her from being hanged for stealing Lady Edith's jewels—which he will only do provided she consents to be instantly married to him. The little matter is accomplished; Lady Edith casts off her disguise; and all ends happily.

This story gives opportunities for amusing *contretemps* and situations; and roars of laughter prove their success. But, after all, the piece depends on Signor Randegger's music. It was a relief to listen to such strains. Vulgarity and common-place were absent, while skilful accompaniment, good melody, and excellent part-writing were present. In the first act Mr. Cummings gained an encore for a very pretty ballad, a similar honour being accorded to Miss Wynne in an equally melodious song, and to an unaccompanied quintet of unusual merit. In the second act Miss Wynne was encored in a "Dream" song; and a charmingly playful quartet, admirably sung, received the same compliment. One song struck me as exceedingly tuneful and characteristic—a gipsy song, with a highly characteristic accompaniment.

All the performers did their work well. Miss Angèle sang with that pleasing and distinct pronunciation of the words for which she is known; while Miss Wynne not only sang to perfection but acted just as well. Both the singing and acting of Mr. Cummings were exceedingly effective. There was a crowded and brilliant audience.

H. L.

LAST month five musical instruments were unearthed at Pompeii. They are in excellent state of preservation, and somewhat like our clarinet; the lower half of the instrument is silver, the upper half and mouthpiece are ivory.

WEIMAR.—Compositions by Friedrich Kiel, Gustav Weber, Dräseke, and J. S. Svenden, will occupy places in the programme of the approaching Beethoven Festival. Herr Nohl, moreover, will deliver a discourse on Beethoven; and Herr Forges, one on the *Missa Solemnis*. "Why?" asks the Berlin Echo. "A printed pamphlet would answer all the purpose."

CONCERTS VARIOUS.

A BALLAD CONCERT was given at Barnsbury Hall, by Mr. Henry Hallam, on Friday evening, the 29th ult., previous to his departure for America. Mr. H. H. was assisted by Miss McQuire, Messrs. C. Heywood, Stedman, G. Clayton, J. Evans, Walter Reeves, and H. Raven (vocalists); Mrs. Clayton (pianist); and Mr. Edward Jeffs (flautist). The hall was well attended, and Mr. Hallam was applauded after each of his performances. These included "Love's Request," by Herr Reichardt; a duet with Miss McQuire, "Home to our Mountains" (encored); Benedict's duet, "The moon has raised her lamp above," with Mr. Walter Reeves and Miss Virginia Gabriell's "Remembered," which being re-demanded, Mr. Hallam gave "Forget me not" (*apropos* of his departure). The other vocalists succeeded well, several pieces being asked for again. The instrumental pieces were good, especially a solo on the piano, entitled "Irish Diamonds" (played by Mrs. Clayton), the composition of Mr. Willie Pape; and a solo on the flute on an air from Nicolai's *Il Templario* ("Ah! quel guardo non celar"), played by Mr. Edward Jeffs in capital style. Part-songs were sung by Messrs. Clayton, Hallam, Heywood, and Evans. The concert gave general satisfaction.

On Wednesday evening a concert was given for the benefit of the Letter-Carriers' Library, in the Walworth Concert Hall, which was crowded by a very appreciative audience. The vocalists were Miss B. Reeves, Madame Bishop, Messrs. Bunstall, Dyson, and Charles Bishenden. A new pastoral operetta, *Robin Hood*, was given with great credit. The choruses were sung with much effect by the members of the South London Harmonic Society, assisted by an efficient band, led by Mr. Home. The second portion of the concert consisted of a miscellaneous selection. Mr. Bishenden's rendering of a new ballad, "Dearer to my soul thou art," was specially admired. Mr. Williams conducted, and Mr. Stokoe was at the piano-forte.

An evening concert, given by Mr. Alfred Baylis and Mr. H. Vinning, took place on Wednesday, in the Alexandra Hall, Blackheath, and notwithstanding the inclemency of the weather, a good audience attended. The concert opened with "This magic wove scarf," sung by Miss Katherine Poynz and Messrs. Baylis and Vinning. The same vocalists also gave Randecker's "I Naviganti," and Verdi's "Re sol quest anima." Miss Poynz sang with much effect a song of Bishop's, and Miss Meadows was heard to advantage in an air from *Faust*. The Miller, Liedel, in duets by Clement White and Schira, appeared to the highest advantage. Mr. Alfred Baylis sang Ascher's popular "Alice, where art thou?" and a song by Balfé, in both of which he was loudly applauded and encored. Mr. Vinning in Schubert's "Appeal," and a song by Molloy, gained loud applause. Mr. Boscovit played two solos of his own composition with much effect. Mr. Stanislaus was the conductor.

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CRYSTAL PALACE.

In accordance with a custom now for some years prevalent, the opening of a new season at the Crystal Palace was celebrated (on Saturday afternoon) by a musical performance on a scale of exceptional grandeur. The scene of the performance was, as usual, the great Handel Orchestra, and the conductor was the "conductor of conductors," the greatest controller of large musical masses our age has known—Sir Michael Costa. The feature of the programme was the magnificent first part of Mendelssohn's *Elijah*, for the adequate performance of which a choral and instrumental orchestra had been provided upwards of 3,000 strong; so that the Handel Orchestra presented much the same appearance as it went to present at the Handel Festivals. The chorus was made up from the London division of the Handel Festival Choir, the members of the Sacred Harmonic Society, and of the Crystal Palace Choir, combined with professional and amateur singers from London and other parts of England. The musical arrangements were under the always able and always zealous superintendence of the committee of the Sacred Harmonic Society—a society which, if it had done no more than popularize among us the noble works of Handel, Haydn, and Mendelssohn, would be entitled to the gratitude of the whole musical community in this country. About Mendelssohn's immortal masterpiece we shall not be expected to say one word; but what we feel bound to say is that on the present occasion its performance was infinitely superior to that which was attempted, under similar conditions, some years ago, at the Crystal Palace. So fine was the execution, indeed, from the impressive overture to the overpowering chorus, "Thanks be to God," that we are almost encouraged in a belief that the day is not far distant when, with the Sacred Harmonic Society to direct the undertaking, and Sir

Michael Costa to conduct the performance, *Elijah*, the whole *Elijah*, and nothing but *Elijah* may be given in the Handel Orchestra of the Crystal Palace with scarcely less extraordinary results than have attended those mighty inspirations of Handel, hitherto, and not without good reason, regarded as paramount. The difficulty lies in the more intricate and delicate instrumentation which Mendelssohn—the Handel of modern times—has, in consonance with the spirit of his age, employed in his great oratorio. But, with further ingenious devices, even this may be overcome. We all remember the first Handel Festival, and can compare it with the last. What was achieved between 1857 and 1868 is notorious, and we have no hesitation in leaving to the same hands the task of contriving as much in another direction. Mr. Bowley, the Crystal Palace "general manager," is a master in his way, and no colossal musical entertainment confided to his care has failed of success. At all events, the general execution of the first and grandest section of Mendelssohn's *Elijah* on Saturday afternoon was, everything taken into consideration, one of the finest we can call to mind. We have no space to enter into minute particulars; but when we add that it was difficult to know which was the most finished and striking performance, that of the calm and melodious chorus, "Blessed are the men who fear Him," or that of the stupendous "Thanks be to God!"—the glorious peroration to Part I—it may well be understood that the impression created was something beyond the common, and, under the exceptional conditions, something astonishing. In good truth, despite the vast number of singers, we have never heard the choruses of *Elijah* given with more admirable precision. Of course Sir Michael Costa had no little to do with this; but, luckily, the singers and players under his direction pretty well know the oratorio by heart—certainly not a bad musical sign of the times. The principal solos were assigned to those well-known artists, Madame Sinico (soprano), Madame Trebelli-Bettini (contralto), Mr. Vernon Rigby (tenor), and Mr. Santley (bass); Mrs. Sidney Smith, Miss Marion Severn, Messrs. Carter, C. Henry, and Smython, taking subordinate parts, and joining in the melodious double-quartet, "And He shall give His angels charge," which, all things considered, was singularly well done.

The second part comprised the following miscellaneous selection:—

Overture, <i>La Gazza Ladra</i> ...	... ...	Rossini.
Rondo, "Pensa alla patria," <i>L'Italiana in Algeri</i> —Madame Trebelli-Bettini ...	... ...	Rossini.
Part song, "Farewell to the Forest" ...	... ...	Mendelssohn.
Cavatina, "Una voce poco fa," <i>Il Barbiere di Siviglia</i> —Madame Monbelli ...	... ...	Rossini.
March and Chorus, "With sheathed swords," <i>Noaman</i> —Madame Trebelli-Bettini ...	... ...	Costa.
Duet, "Venti scudi," <i>L'Elixir d'Amore</i> —Signor Bettini and Signor Raguer ...	... ...	Donizetti.
Chorus, "God save the Queen."		

—the effective and varied character of which may speak for itself. One of the features of the day was the splendid performance by the orchestra of Rossini's picturesque and spirited overture, which was enthusiastically applauded. Altogether, this "inaugurative concert" was a worthy beginning to a new musical season at the Crystal Palace. A series of eight performances, for which the chief artists of the Italian Opera, Drury Lane, are engaged, is announced—the first to take place this afternoon, under the direction (during the temporary absence of Mr. Manns) of Signor Arditi.

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A NEW KIND OF IMPOSTOR.

To the Editor of the "Musical World."

SIR,—I think it right to warn members of the musical profession against a lady who has, to my knowledge, in the course of the last few days, called upon several artists and, representing that she was offering them engagements for concerts or for schools, borrowed small sums of money on the pretence of not having sufficient about her to pay for her cab. In each case the next and the last thing heard of her was an application from the cabman himself to the lender to be paid the amount of his fare, the lady in question having given him the slip without paying him.

Hoping that the publication of this may have the effect of putting others upon their guard, I am, yours truly,

R. DORIA.

84, Gower Street, May 5th.

ST. JAMES'S HALL,
REGENT STREET AND PICCADILLY.

MR. CHARLES HALLE'S
Beethoven Recitals.

1870.

MR. CHARLES HALLE has the honour to announce that his TENTH SERIES of PIANOFORTE RECITALS will take place on the following Afternoons:

Friday, May 20,	Friday, June 10,
Friday, May 27,	Friday, June 17,
Friday, June 3,	Friday, June 24,
<i>To commence each day at Three o'clock precisely.</i>	

The present year being the Centenary of the birth of Beethoven, who came into the world, at Bonn, on the Rhine, December 17, 1770, Mr. Halle considers it becoming and appropriate to devote his forthcoming series of Recitals exclusively to the music of that illustrious composer.

The programmes will, as on previous occasions, consist of as many pieces as may limit the duration of the performance to two hours—from Three o'clock to Five, p.m.

Mr. Halle will be assisted at all the Recitals by

HERR STOCKHAUSEN,

who will sing four of Schubert's collection of songs entitled "The Fair Maid of the Mill," at each of the five first concerts, accompanied by Mr. Halle.

Descriptions, analytical and historical, of the sonatas will, as on previous occasions, accompany the programmes.

THE THIRD RECITAL

WILL TAKE PLACE ON

FRIDAY AFTERNOON, MAY 20TH, 1870,

To commence at Three o'clock precisely.

Programme.

PART I.

SONATA, Op. 14, No. 1	Beethoven.
SONGS { "Am Feierabend" (The Hour of Rest) }	Herr Stockhausen Schubert.
SONATA, Op. 14 No. 2	Beethoven.

PART II.

GRAND SONATA, Op. 22	Beethoven.
SONGS { "Ungeduld" (Impatience) }	Herr Stockhausen Schubert.
GRAND SONATA, Op. 26	Beethoven.

Prices of Admission (for the Series)—Sofa Stalls (numbered and reserved), £2 2s.; Balcony, 6s.

For One Recital—Sofa Stalls, 7s.; Balcony, 3s.; Area, 1s.

Subscriptions received at Chappell & Co.'s, 50, New Bond Street; Mitchell's, 33, Old Bond Street; Keith, Prowse, & Co.'s, 48, Cheapside; Hays, 4, Exchange Buildings; Austin's Ticket Office, 28, Piccadilly; and by Mr. Charles Halle, 11, Mansfield Street, Cavendish Square.

DEATHS.

On May 10, at 12, Bedford Square, FRANCES MARGARET, widow of Sir GEORGE T. SMART—aged 67.

Suddenly, on Friday week, at Brighton, MR. T. W. WHITE—aged 44,—Organist, Choir Master, and Conductor of the Brighton Sacred Harmonic Society. He was an earnest and accomplished musician, and a pupil of Dr. Bucks, of Norwich.

NOTICE.

It is requested that Advertisements may be sent not later than Thursday; otherwise they will be too late for insertion.

To ADVERTISERS.—The Office of the **MUSICAL WORLD** is at Messrs. DUNCAN DAVISON & CO.'S, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements received as late as Three o'clock P.M. on Thursdays, but not later. Payment on delivery.

The Musical World.
LONDON, SATURDAY, MAY 14, 1870.

A WEEK OF MUSIC.

CONCERT-GIVERS have had, lately, good reason to complain of a slack market. Weeks ago we referred to the thin audiences which responded even to their most attractive invitations; and since that time, there has been little, if any, change for the better. An enquiry into causes may be useful, but we do

not propose to make it here. It must be pointed out, however, that no disappointment affects the elastic spirits of the sufferers. They continue giving concerts with a faith in ultimate success it is impossible not to admire. In a little time, if things go on as at present, concert-givers will rival opera *impresarios* in sublime hopefulness. "All men think all men mortal but themselves." The parallel of this is not hard to find in connection with music.

The present week deserves a notable place in the history of the season. It has been surfeited with music, as though concert-givers had resolved upon bringing all their force to bear upon it. In proof, let us just run through the record—beginning with the operas.

At Covent Garden on Monday, *Don Giovanni* was performed, with Mdme. Patti as Zerlina, and Mdle. Tietjens as Donna Anna. On Tuesday, Mdme. Pauline Lucca appeared, as Marguerite in *Faust*. On Thursday the opera was *La Sonnambula*, with Mdme. Patti as the heroine; on Friday *La Favorita* was given; and for to-night *La Figlia del Reggimento* is announced. Adding to these five performances the four given at Drury Lane, we have to mention *Faust* on Monday, with Mdle. Reboux as Marguerite; *Lucia* on Tuesday, serving for the first and welcome appearance of Mdle. Christine Nilsson; and on Thursday Mozart's *L'oca del Cairo* and Weber's *Abou Hassan*. It will be remembered that these novelties were set down for performance two weeks ago, and that they were twice postponed—as though the Fates were determined upon doing their part towards the musical congestion under which the week now closing has laboured. Of course the operas are none the less welcome because deferred; it would have proved better for them, nevertheless, had they come at some other time. Finally, as regards the lyric drama, we have to state that *Robert le Diable* is announced for to-night, with Mdle. Nilsson as Alice—first time in England. Here, then, are nine operas, a number which should leave small margin for concerts. Concerts, however, have followed each other in quick succession, as though their rivals counted for nothing. Let us pass them in review.

On Monday the Philharmonic Society gave its fourth concert, whereat were played two symphonies (Haydn in D, and Beethoven in F, "Pastoral") two overtures (*Oberon*, and *Le Siège de Corinth*), with Schumann's pianoforte concerto in A minor.

On Tuesday *The Prodigal's Return*, a new oratorio by the Rev. H. F. Limpus, Minor Canon of St. George's Chapel, first saw the light in St. James's Hall. We may have to speak about this work in detail, and criticism in a mere enumeration would be out of place. Enough that the music leaves one in no doubt as to the source whence Mr. Limpus obtained his inspiration. Handel is the composer's model, and, considering what models find most favour just now, we congratulate him on his choice.

On Wednesday, *Rebekah*, a scriptural idyll in two scenes, the work of Mr. Joseph Barnby was brought out in St. James's Hall, along with Handel's *Alexander's Feast*. Here, again, we have to resist a temptation to be critical. It must, nevertheless, be said that Mr. Barnby did not go to Handel for his inspiration, and that the music was well performed and well received. Also on Wednesday took place the annual concert of Mr. Walter Bache, a gentleman who is in the forefront of English adherents to the spasmodic modern school, and who very consistently fills his programme with the spasms of modern composers. Much of a doubtful, or rather not doubtful, sort was done on the present occasion; and we sincerely hope that those present were able to bear up cheerfully against it. Also, on Wednesday, Mr. Henry Leslie gave the first concert of his "summer series," and should have had the co-operation of Mdle. Christine Nilsson. Unhappily, that favourite artist was too ill to appear; but her place was taken by Madame Sinico. Rossini's *Stabat Mater*, and a selection

vocal and instrumental—including Mendelssohn's pianoforte concerto, in G minor, magnificently performed by Madame Arabella Goddard and the orchestra—was presented to a large and fashionable audience.

On Thursday there was no concert of importance, and on Friday nothing of more moment than certain "benefits" took place. The week ends this afternoon with the first Crystal Palace summer concert.

If the above list can be beaten by that of any six days yet to come, we should be thankful for timely notice, so as to be able to be out of the way.

OCCASIONAL NOTES.

The following letter was addressed to Mr. Benedict, by the Committee of the Paris Société des Artistes Musiciens, after the performance of his *St. Cecilia* at the Grand Opéra:

À MONSIEUR BÉNÉDICT.

MONSIEUR.—C'est avec un vif sentiment de reconnaissance que le comité de l'Association des Artistes Musiciens répond à la lettre que vous avez bien voulu adresser à son président. Le comité accepte avec autant de joie que de gratitude l'offre à la fois si généreuse et si gracieuse que vous faites à notre société. Il appartenait au digne élève de Weber, à celui qui continue si heureusement les traditions de ce grand homme, au compositeur dont chaque pas dans la carrière a été marqué par un succès, de démontrer que la bienfaisance est une qualité commune à tous les artistes, et qu'à ce point de vue surtout l'art n'a pas de pays. Notre association ne peut que se féliciter d'avoir pu attirer sur elle la sympathie et la libéralité d'un esprit aussi éminent que le vôtre, et nous sommes certains d'être ses fidèles interprètes en vous exprimant ici toute notre reconnaissance. Veuillez agréer, monsieur, l'assurance de notre plus parfaite considération.

Paris, le 28 Avril, 1870.

LES MEMBRES DU COMITÉ.

M. About has some reflections about singers at the Paris Conservatory which are worth quoting:—"If"—he says—"a young man possesses natural capabilities, if he has a tolerably good strong voice, managers instantly sniff him out as a prey to be seized. The young man himself simply looks forward to the moment when, provided with his *ut de poitrine*, he shall be free, rich, and popular. As for studying, the idea is ridiculous! Why should anyone learn to read music, to hold a note, to acquire a good and sure method? What is the use? 'Just coach me up in five or six parts, in as many grand operas—that is all I want for the moment'—says the young man.—'Yes—but at a future time,' some one suggests.—'Oh, when a future time comes I will see what is to be done.' And, furnished with this very light stock of musical luggage, off he goes through the great works of the masters. Criticism, listening with astonishment, never fails to exclaim—'What, in the name of goodness, do they teach at the Conservatory? It really is not worth while for the State to spend millions merely to enable a cooper or a mason to give out with vehemence an exceptional note.'

The old, old story is being enacted over again at Leipsic, apropos of that genuine national composer, Lortzing, as it has been with so many before him. While he was alive no one, except a friend or two in similar circumstances, seemed to care one jot about him, and he spent his life struggling hopelessly with poverty. Now that he has been dead some years, certain of his countrymen suddenly discover that they ought to prove how highly they esteemed him; so the inhabitants of this thriving city have determined to name after him the street leading from the Zöllnerbrücke to the Humboldt Strasse. What a pity they did not think of doing this while he was alive, and presenting him with a modest flat rent-free in one of the houses. The boon would have been very acceptable to the composer—a fact which could not have failed to prove gratifying to his enthusiastic compatriots. But then the latter would have had to pay the rent!

The precise period when Herr R. Wagner's *Walküre* will be produced at Munich is still undecided, though there were rehearsals of some of the scenery in the presence of the King, during Easter

week. The difficulty of finding a conductor is still the cause of the delay. Even in circles exceedingly favourable to Wagner, Herr Porges, the gentleman he proposed, is said to have declared that he should never dare to conduct the work. It is utterly impossible to recall Herr Richter, and, in this dilemma, Herr R. Wagner has notified to his Bavarian Majesty his own willingness to conduct, provided that the Intendant, the Baron von Perfall is first dismissed from his post. Herr Wagner makes this gentleman's dismissal a *sine quâ non*. Matters are thus at a dead-lock, and no one appears to see his way out of it. It is strange that all concerned should have overlooked the one course which could be pursued with ease and at no expense—not to produce *Die Walküre* at all.

We have heard of singers "electrifying" their audience. It appears that to do this with effect they ought first to be electrified themselves. Dr. Poggiali, the physician attached to the Théâtre Italien, addressed a letter some time since to M. Bagier, in which he maintained that for fatigue, hoarseness, sore-throat, and other ailments, there is no remedy comparable to electricity. Five pupils of the Conservatoire had been treated by him, three for hoarseness and loss of voice, two for some malady affecting the larynx. He electrified them, and all were cured. That there might be no mistake as to the efficacy of the process, Dr. Poggiali made his patients sing before subjecting them to it, and immediately afterwards. The difference was marvellous. After being electrified "their respiration was better and deeper, their voices were stronger, fuller, and more pure." Two of the pupils belonged to Delle-Sedie's class; and Delle-Sedie was so satisfied that he caused himself to be electrified one night when, called upon to play *Rigoletto*, he found himself too hoarse to make the attempt. Electricity, however, soon set him to rights, and he went through the part triumphantly. Dr. Poggiali could mention several singers who had obtained "unexpected success" through the effects of electricity; and we could furnish Dr. Poggiali with the names of several singers to whom the application of a little electricity would do no harm. Whether he had been over-electrified or not does not appear; but soon after his performance of *Rigoletto*, Delle-Sedie lost his temper, quarrelled with M. Bagier, and broke his engagement.

A NEW edition (*dite de luxe*) of Beaumarchais has just appeared. The editors, Messrs. D'Heilly and de Marescat, have availed themselves of every source of information, contrasting the original manuscripts with the acting editions—the study with the finished picture. The second volume contains a hitherto unpublished drama in three acts, *L'Ami de la Maison*, forming part of seven volumes of MSS. left in London by Beaumarchais when pursuing in this country a solution of his doubts on the sex of the Chevalier D'Eon, whom he believed to be a *chevalière*. These MSS. were in the hands of Messrs. Dulau, of Soho Square, who, in 1826, in vain attempted to dispose of them for 300 francs. In 1863 M. Ed. Fournier, commissioned by the Société de l'Académie Française, obtained them for 500 francs. Scarcely was the bargain completed when M. Dulau received an offer of £1,000 from an English amateur. *L'Ami de la Maison* deserves mention, as almost identical in its plot with M. de Girardin's play, *Le Suplice d'une Femme*. It is remarkable that, a century after Beaumarchais, Girardin and Dumas fils should have had an inspiration so strongly similar to that of their predecessor, in *L'Ami de la Maison*.

BRUSSELS.—The new three-act opera, *Le Florentin*, was produced at the Théâtre de la Monnaie last week for the first time on any stage. The book, by M. de Saint-Georges, was written for the "opéra-comique" competition in Paris, when M. Lenepveu gained the prize but his opera has not yet been produced. Meanwhile, M. Pichotz, as we have stated, brought out in this small capital *his* setting of the words. But, alas! the result was anything but flattering to the composer or agreeable to the manager. Produced on Friday, on Sunday the work had disappeared from the bills. On Monday, the management felt inclined to give it another trial, it appears, but M. de Saint-Georges sent a message to forbid his libretto being performed, so that there is an end to M. Pichotz's version of *Le Florentin*, unless—acting on the idea first broached by Mendelssohn, and plagiarized by the small fry who can, at least, imitate a man's title if they cannot rival his genius—he favours the public with an *Oper ohne Worte*.

ITALIAN OPERA, DRURY LANE.

When Madlle. Christine Nilsson first appeared at Her Majesty's Theatre, three years ago, she could say without exaggeration, "I came, sang, and conquered." *C'est le premier pas qui coûte*; and as to the result of subsequent appearances there never has been the smallest doubt. Every amateur of opera knows how the fair and gracious young Swede at once took the town by storm, and how, from that time to the present, she has held her position against all rivals. Madlle. Nilsson is now regarded in the light of a necessity. Were the musical public called upon to vote Yes or No to the question whether she could be spared, the affirmatives, we take it, would appear conspicuous by their absence. Her coming, therefore, is an event of note and importance. If rumour speaks truly, a special interest attaches to the series of representations commenced on Tuesday. The French musical papers—no mean authorities—assert that Madlle. Nilsson will spend the next season in America, and the next following in Russia; after which she will retire from public life. We hope this story is false, but it may be true; and, if so, we are seeing and hearing the last of one of the most charming artists that ever adorned the lyric stage. But "sufficient unto the day is the evil thereof," and our present business is not to discuss Madlle. Nilsson's going, but her coming. She would have appeared in *Lucia* on Saturday had not a postponement been made necessary by hoarseness. On Tuesday the fair artist was sufficiently recovered to sing, and we may add, to go through a reception, sufficiently trying, however pleasant. Madlle. Nilsson's entrance in the familiar dress of Donizetti's heroine was the signal for that loud and long applause which leaves its object in no doubt of the warm feelings that have prompted it. The welcome accorded was, in fact, one of the heartiest ever given to a public favourite; and, as though stimulated to a special effort, Madlle. Nilsson sang and acted in a manner rarely surpassed. At the beginning of her career in England she could claim a foremost place among vocalists, while, as an actress, there was room for improvement. That improvement has ever since been steadily going on; to what extent, Tuesday's performance made agreeably plain. Throughout the very dramatic second act, Madlle. Nilsson was all that could be desired; the interview of Lucia with Enrico and the climax of the contract scene enabling her to display resources for which she had scarcely obtained credit. In the first, Madlle. Nilsson roused her audience to enthusiasm by perfectly legitimate means. To mention only one point out of many which must have attracted admiring notice, nothing could be more true to nature, or more eloquent in its meaning, than the action of tearing off the bridal wreath, and mutely signifying that in heart Lucia was still devoted to her returned and wrathful lover. Briefly let us say that Madlle. Nilsson made the most exacting part of the opera the occasion of her greatest triumph. There is little necessity for dwelling upon the merits of Madlle. Nilsson's singing. Her pure and sympathetic voice is as beautiful as ever it was; and the facility with which she uses it has, if anything, increased. "*Regnava nel silenzio*," with the subsequent duet, was quite enough to prove these things, and to afford an earnest of how the "mad music" of the third act would be rendered. Few, however, could have anticipated the actual success obtained—a success unique even in connection with airs expressly adapted for show. Madlle. Nilsson was often recalled during the performance, and at its close no doubt could be entertained that she had once more taken fast hold upon public favour. With the exception of Enrico, the other characters were represented in a familiar manner, Signor Foli being Raimondo, and Signor Mongini Edgardo. The scheming brother of Lucia had a zealous interpreter in Signor Verger, whose good voice and intelligent acting will make him as welcome on the stage as he has been in the concert-room. Signor Rinaldini was that rare apparition, a competent Arturo; the band and chorus, under Signor Ardit, did their work excellently.

THADDEUS EGG.

PROVINCIAL.

BISHOP-STORTFORD.—The following is from a correspondent:—

"Miss Amy Perry, the pianist, gave an evening concert on Thursday, 5th inst., in the Assembly Rooms, and before a full audience. Miss Perry played Beethoven's sonata in A flat, Op. 26; Ascher's fantasia on "Alice, where art thou?" and a fantasia by Leybach, on a German theme; in all of which she was loudly applauded. Master W. Parker, a young violinist, from the Royal Academy, performed a solo by De Beriot; Madlle. Elise sang Benedict's "Rock me to sleep;" and Miss A. Dwight, a song by Bevignani. Mr. F. Childerstone sang "Alice, where art thou?" Mr. J. R. Sutcliffe gave Costa's "My soul to God, my heart to thee;" Mr. C. J. Bishenden, a song by Sheld, and a new ballad, "Dearer to my soul than art." Mr. G. Lansdowne Cottell accompanied the whole of the music on the pianoforte."

SIGNOR PADILLA, who lately married Madlle. Désirée Artôt, is engaged at the French Opera.

THE PRODIGAL SON AT GLASGOW.

(From the "Glasgow Daily Herald," May 7th.)

Mr. Sullivan's name is already well known and esteemed by all lovers of good music in Glasgow. Our young English composer has entered on a career singularly auspicious and successful. Already he has written works which have placed him in the foremost rank of living composers. In noticing the production of his *Tempest* music during the late orchestral concert season, we took occasion to mention that Mr. Arthur S. Sullivan was elected to the first Mendelssohn scholarship, which conferred upon him the privilege of receiving in Leipzig the highest musical education. The chief result of his studies there was his *Tempest* music, which he brought to England with him while quite a youth. This companion picture to Mendelssohn's *Midsummer Night's Dream*, was for the first time performed in Scotland three years ago, and we believe only then with stage accessories, in Dunlop Street Theatre Royal. It was again performed at the Orchestral Concerts last season, when Mrs. Stirling read the text illustrating it. From the time of writing the *Tempest* music till the production of his latest work—*The Prodigal Son*—Mr. Sullivan has not been idle. He has composed, in particular, a symphony, a cantata entitled *Kenilworth*, many fugitive pieces, and an amusing adaptation of *Boz and Cox*, in the form of an operetta, containing much charming music—light, sparkling, and serio-comic.*

The Prodigal Son was first performed at the Worcester Musical Festival on the 8th September last, since which time it has been performed in London and many places in England. Mr. Sullivan, in selecting and arranging the words for his oratorio, has made of it a didactic work, which, from the shortness of the story, is obviously the best course. The composer, in a few introductory remarks, printed at the beginning of the work, explains his idea of the Prodigal himself as a young man at first not naturally depraved, but possessing a restless desire to see the world outside, and afterwards gradually led into excess to which, in all likelihood, he originally had the greatest and most heartfelt repugnance. We cannot here enter into a minute description of the music number by number. For the most part it breathes a thoughtful and devout spirit. Mr. Sullivan possesses, in an eminent degree, the power of giving expression in music to sacred and devout feelings. The wonderfully-powerful *scena*, "How many hired servants," forms a page of sacred music the equal of which has seldom been written. In its unusual simplicity lies its greatest strength. No cunning of the art of composition is here resorted to—it contains nothing but pure devotional and suggestive expression. We cannot concur in the exception which has been taken to the introduction of the much-discussed "Revel" chorus—"Let us eat and drink, for tomorrow we die." In an artistic point of view it greatly enhances the completeness of the work; but, furthermore, we consider its introduction correct, even when regarded from a religious stand-point. Mr. Sullivan, in this movement, has put forth his greatest strength. The composer's art is powerfully and ingeniously shown, whilst the general treatment is alike novel and admirable. The reckless jollity of the revellers is depicted by music restless and boisterous. There is no expression of calm, peaceful hope in the future; the revellers feel that they must endeavour to be happy to-day, for "to-morrow we die." There is not even "a feast of reason and a flow of soul;" only a fear of death that must be drowned by eating and drinking. The whole work exhibits what Mr. Sullivan is now well known to possess—the gift of real melody, combined with a thorough command of instrumentation. To this young composer the country hopefully looks for efforts even greater than he has yet made, great though these have already been.

This oratorio was produced for the first time in Scotland on Thursday evening at the Queen's Park Church. It was certainly a bold step on the part of Mr. Donaldson and his little choir to undertake such an important novelty. Those concerned must have confidently felt their power, their success fully atoning for this boldness. The execution was, on the whole, thoroughly enjoyable and successful. This is saying much when we remember that the work was performed entirely by amateurs. Where so much was creditable, it is almost invidious to particularize. On account, however, of the large share of the work devolving upon the solo tenor voice, we may point out how admirably the gentleman who undertook this important task gave the music, especially in the great scene, "How many hired servants," perhaps the most artistically-executed number of the whole evening. The singer made one or two deviations from the printed score; these, however, have been approved of by the composer. Mr. Berger, as pianist, and Mr. Charles Ferguson, as organist, discharged their duties carefully and satisfactorily. Mr. Donaldson, as conductor, and all concerned, must be

* To these might have been added the burlesque-opera (libretto by Mr. Burnand), entitled *La Contrabandista*—produced at St. George's Hall.—ED. M. W.

congratulated on the success of the concert, which was attended to overflowing. The want of the orchestral accompaniments deteriorated much from the effect of the performance. Mr. Sullivan's instrumentation is always so perfect, and in most cases so essential, that it is somewhat dangerous to attempt any of his works without it. It says much for the intrinsic merit of the music when, even without this, so much pleasure was given.

We are glad to learn that the Glasgow Choral Union has arranged to produce *The Prodigal Son*, with full orchestral accompaniments, in November next, when the composer has kindly consented to conduct in person. The directors of that society expect also to secure the services of Mr. Sims Reeves, for whom the tenor part was expressly written. This, we doubt not, will prove one of the most attractive musical festivals of next season.

PRESBYTERS AND ORGANS.

The sittings of the English Presbyterian Synod were held the week before last, and on Thursday the Synod proceeded to consider the vexed question of instrumental music in churches belonging to the denomination. In consequence of the special interest generally felt in this subject the attendance was very large, and it included many ladies. Mr. C. Lewis, an elder, introduced the question by proposing the following:

"The Synod having taken into consideration the overtures of the Presbyteries of Berwick, Lancashire, and London, on the subject of the use of instrumental music in public worship, and having regard to the unsatisfactory position in which the question has been left by the previous deliverances of Synods, and being of opinion that the church ought not, by any general resolution, to fetter the action of sessions and congregations in this matter, hereby rescinds the several resolutions of Synod passed on the subject in the years 1856, 1857, 1858, 1861, and 1862, but urges congregations to continue their efforts for the better cultivation of vocal praise, and enjoins Presbyteries to take order that the substantial prosperity and harmony of congregations be regarded."

He said, what he asked the Synod to do was to declare in favour of liberty, and he denied that there was any Scriptural authority for a contrary course in reference to instrumental music. It might have been necessary in the Reformation times to protest against the use of such music, but it could not be needful for them to shackle themselves now. The real objection to his proposal was that instrumental music was an innovation, and many considered that quite sufficient. In what department of life had there not been innovation? Where would they be now if there had not been innovation both in Church and State—in innovation in science and art, in agriculture and commerce, in laws, and in everything else? The use of hymns in churches was an innovation. He asked the Synod to adopt his proposal—first, because the change which he advocated was in itself Scriptural; secondly, because it would be beneficial in the service of God by praise; and thirdly, because it would remove a substantial hindrance to the prosperity of the Church. The Rev. R. H. Lundie, in seconding the motion, disclaimed any wish to see organs introduced into all Presbyterian Churches, as he believed that the finest music was, after all, that of the human voice, when properly cultivated, an illustration of which he had witnessed in the Sistine Chapel, at Rome, when the music was entirely vocal; but he seconded the resolution because he was in favour of Christian liberty with regard to music, and he hoped the majority of the Synod would vindicate the liberty of the congregations. Mr. Alexander Gillespie, an elder, in supporting the resolution, expressed regret at the inconsistent deliverances of the Synod on the question, and urged the necessity of such a decision as would finally settle the question. The Rev. G. Wallace moved an amendment, referring the matter to a committee for consideration, in connection with the whole subject of the laws and usages of the Church and the present practice of the congregations in regard to public worship, and also in connection with its bearings on the relations of that Church with other Presbyterian Churches; and enjoining congregations for the present year to maintain the basis settled by the Synod's last act of legislation. He doubted whether instrumental music was conducive to the real worship of God. If the letter of the Holy Scripture were not opposed to its use, the spirit of it was, and he deprecated a departure in that matter from the usage of their ancestors. In urging the importance of congregational harmony the speaker created considerable merriment by saying that he thought every member of a congregation who did not join the singing ought to give some reason why he or she did not sing. The Rev. Mr. Johnstone, of Warrington, having seconded the amendment, the Rev. W. Raith moved another amendment, enacting that instrumental music should at once cease in all the congregations, and enjoining all the Presbyteries to use diligence to secure that result; and in expressing his views he remarked that when he left a quiet Scotch manse some time ago, he never dreamed that he was going to join an organ-playing community in England. He should rather expect the blessing of God

in connection with the use of the bagpipes—played with all the intelligent energy and natural enthusiasm of the Highlanders—than in connection with the use of mechanical contrivances played by professional musicians. After the amendment had been seconded the Rev. T. Alexander, of Chelsea, insisted that the Confession of Faith of the Presbyterian religion shut out the use not merely of organs, but of all other forms of instrumental music. Up to almost yesterday there was not a scrap of such innovations in this country outside the Church of England. As to the cry of congregational liberty, he warned the Synod against yielding to it, for in such matters the appetite for liberty "grew by what it fed upon." The discussion was then adjourned till the next sitting.

In the evening it was renewed. After some further debate Mr. Raith's amendment was withdrawn. A show of hands was then taken as between Mr. Wallace's amendment and Mr. Alexander, and the latter was negatived. After this there was a division upon Mr. Lewis' motion and Mr. Wallace's amendment, when the numbers were—for the motion, 121; for the amendment, 49; majority for the motion, 72. The result was, therefore, *pro tanto*, a triumph for the Presbyterian party in favour of the use of instrumental music in public worship.

A REVIEWER'S WAIL.

To the Editor of the "Musical World."

SIR,—I write in the name of the public, and not upon my isolated opinion, but upon the concurring opinions of many, and I say—Do you believe anyone accepts the —letter of your Reviewer? I have waited a week to see whether the many expressions of opinion I have heard would find vent.

* * * * *

My wail is this—What we want in the journalism of the present day is manliness; a manliness which is above favouritism, monetary or clique interests, and which has the power and ability to see when a thing is good, or bad, and say so; not with fulsome praise, nor with withering, ruinous, and killing censure. Charity and mercy in *all* things—but praise where praise is due, e'en though our own friends' fame may be a little shaded thereby.

I have admired much in the character of your journal or I should not have been so long a persistent subscriber; so you must take my remarks lovingly.

One word more—I entirely agree with the writer, "P. M. G." in the *Musical World*, of the 23rd ult., as to the over-painting of Mr. Manns' analysis of Hiller's symphony. Do, in mercy, offer some check to the growth of this presumed faculty for pretended soul-reading. I am quite sure that not one of the most imaginative, poetic, and talented composers, whose writings have come down to us, neither in the study previous to his composition, nor in the process of writing down his composition, thought or conceived in his brain, mind, or soul, or other supposed and undefined medium through which music is developed, half nor one hundredth part of the imaginative and highly-painted nonsense one receives at the hands of reviewers and sundry persons, whose passion or profit it may be to "write" these sensational "paintings" of their soul-readings of departed geniuses.—Muchly and truly yours,

ANOTHER REVIEWER,
(In another School.)

[We have shown this letter to our Reviewer, who as it happens is the very "P. M. G." eulogized by "Another Reviewer;" and his answer was similar to that of the late Duke of Wellington in reply to a threatening letter from the late Harriet Wilson—"Print and be d—d." We print but hope the other thing.—ED. M. W.]

THE PRODIGAL'S RETURN.

A concert was given in St. James's Hall, on Tuesday evening in aid of the funds of St. Andrew's Convalescent Hospital, Clewer, when a new oratorio, *The Prodigal's Return*, composed by the Rev. H. F. Limpus, Minor Canon of St. George's Chapel Royal, Windsor, was produced. The work is written in imitation of Handel—than whom certainly no grander model could be found, and the composer has evidently studied largely and diligently in that direction. An efficient band and chorus assisted, and the solo singers were Mesdames Lemmings-Sherington and Patey; Mr. Vernon Rigby and Mr. Lewis Thomas. The work was favourably received, and the composer called for at the close. We shall give further particulars in our next.

AIX-LA-CHAPELLE.—The artists engaged for the Musical Festival at Whitsuntide are Mdlle. Orgéni, Mdm. Joachim, Herr Vogl (from Munich), Herr Bleitzacher (from Hanover), and, last, not least, Herr Joachim. The programme is settled as follows:—First day: *Sinfonia Eroica* and *Missa Solemnis*, Beethoven (in the second work Herr Joachim will play the violin *obbligato* in the "Benedictus"). Second day: "Leоноре" Overture—Beethoven; and *Deborah*—Handel. Third day: a miscellaneous concert, in which one of the pieces will be Beethoven's Violin Concerto, performed, of course, by Herr Joachim.

[May 14, 1870.]

WILHELM FRIEDEMANN BACH.*

The immortal Joh. Seb. Bach left as an inheritance to the musical world ten sons, all of them more or less great artists and celebrated composers. His eldest and favourite son, Wilhelm Friedemann, was the only one who had the desire, till his melancholy death, to emulate his distinguished father. Wilhelm Friedemann was born in 1710 at Weimar, and died in 1784 at Berlin. Instructed by his father, he developed in earlier years his great abilities and talents as a performer on the piano and organ, and also in the theory of music, to such a degree that everybody admired him, and Father Bach himself, who was not so easily satisfied, looked forward to the highest results of his favourite son. His compositions were vigorous and profound, and he executed his musical inspirations on both instruments with a mastery which took everyone by surprise. His diligence in the sciences, also, which he pursued at the "Thomas-Schule" at Leipzig were cherished by his tutors with great expectations. After leaving the college he studied the law and mathematics—the latter science he preferred, and adhered to it under all circumstances to the end of his life. In 1738 he received a vocation as organist at the Church of St. Sophia at Dresden. In 1747 he was appointed director of music and organist at the church of St. Mary at Halle, on the Saale. After this appointment he was known and called "The Bach of Halle," "Der Hallesche Bach." But this, also, proved no place of abiding for him; he resigned in 1767, and returned to Leipzig without an engagement. His life at this period became a restless and fugitive one. Notwithstanding he was nominated Chapelmaster to the Grand Duke of Hesse-Darmstadt, he never obtained an active appointment at the Court. Living as a private individual, sometimes at Brunswick, Göttingen, and Berlin, he died at the last named town, on the 1st of July, 1784, in poverty and total debility.

In looking at his character we cannot be surprised to learn his sad fate. All distress he brought upon himself by his rudeness of mind, his inflexible and artistic pride, his prodigious absence of mind, and his peevish and quarrelsome disposition. Given to drinking, he violated as a civil citizen all order, and broke their privileges very often. With such defects the greatest genius could not prosper. His father's unassuming and modest mind turned in him to pride, and instead of improving his talent with efficacy he relapsed, and when inspiration failed he tried to replace it by strong drink. Altogether he presented the picture of a modern proletarian artist; and highly endowed as he was, yet the proud hopes and great expectations his father and brothers cherished in him, alas, perished. His contemporaries have acknowledged him to have been one of the greatest organ performers and fuguists, and also one of the profoundest literati in the science of music in Germany. His excellent brother, Philipp Emanuel, asserts of him that only he alone was able to replace his father, Joh. Seb. Bach—the highest praise that could be bestowed upon him; but nevertheless he was despised by the public in general, entirely through his own faults. From his earliest days he gave signs of absence of mind, which he would have been excused for in later years, under the plea of being absorbed in his art, if he would have restricted himself, which he never made any attempt to do. The consequence was the circulation of a great number of very amusing anecdotes, which, however turned out very seriously for him. During my residence in Berlin to study under Professor Zelter, who was personally acquainted with the brothers Wilh. Friedemann and Phil. Emanuel Bach, the professor often spoke of their fine compositions and exquisite performances on the piano and the organ, to which he has listened, and when in good humour related traits of Wilh. Friedemann's absence of mind. Some of the following anecdotes I relate as told by Professor Zelter:—Friedemann being obliged to go out on business, and expecting during his absence the visit of a friend, wrote with chalk in large letters on his door that he would be at home at such and such a time. Returning earlier than he anticipated he knocked at his door, read his own handwriting, and went away to abide the fixed time. He called one evening on his friend, Joh. Fred. Dales, and not finding him at home sat down and ate his supper, which stood on the table, and put the knives and forks afterwards in his pockets. His friend coming home later, and seeing his repast gone said to him that he hoped he had enjoyed the supper. He seriously denied it till convinced through the knives and forks peeping out of his pocket. As organist in Halle he very often forgot to go to church, and when his landlady reminded him that it was time, as the church bells were already ringing a long time, he went, entered the church at one door and left it by another, to go home again to resume his fantasias on the piano. Once on Whitsunday he made up his mind not to be behindhand with his duties, and went early to church and seated himself in one of the pews, with the keys of the organ in his pocket. In the meantime the congregation assembled, but he remained there sitting long after the church was filled, and everyone was expecting the organ prelude; at last the congregation became impatient, looking up to the organ; he did the same, and tossing up his head exclaimed, "I wonder who will play the organ to-day." Sometimes, when in good spirits, he played on the organ very long during Divine service, and once, being reprimanded for it by the elders of the church, threw up his appointment, preferring to live in the greatest poverty. Leaving Leipzig with a small bundle under his arm, containing all he possessed, he fell in with a merry company of strolling musicians from Prague, and became one of the party. Near Brunswick they made a call upon a rich proprietor of an

estate, who was a lover of music and an admirer of Ph. Em. Bach. The major domo told them to perform in their best style as his master had a celebrated artist as a visitor. Having played some pieces, Friedemann sat himself at the piano and played magnificently. At once a voice called out, "this must be my brother Friedemann or the devil." The brothers embraced, and Friedemann cried like a child for joy that his brother had recognized him by his playing. Notwithstanding the high estimation he held his brother Emanuel in, they disagreed, Friedemann's morose behaviour estranging from him his best and sincerest friends. Both brothers remained strangers till death. His brother Christian, called "the Bach of London" ("Der Londoner Bach"), hated and despised him. Stubbornness and drunkenness made his great and superior abilities unseizable. When drunk he did nothing at all, and when sober he disliked composing, and preferred to extemporize on the piano, or to indulge in useless and sophist disquisitions. This is the reason that only a small number of his works are known. Those published are—a sonata in E flat major, Halle, 1739; *Sei Sonate per Cembalo*—the first in D major, Dresden, 1745. The other five remained unpublished. He advertised many of his compositions, but the public, who did not like him, gave no support to his undertakings. Other works composed by him are—a Treatise on the Common Chord; 14 Polonaises; 8 Fughettes; Music to the Advent Season; 5 Concertos for the Piano; 4 Fugues for the Organ with two Man. and Ped.; two Sonatas for two Pianoforte Concertante; Music for Whitsunfe; Lasset uns ablegen, with Hautboys, Trompets, and Cimbales. His published and unpublished works are exceedingly scarce, and the musical public is greatly indebted to Mr. J. D. Davison for his spirited undertaking, in having edited, under the title, "Revivals," two beautiful fantasias of Wilh. Friedemann Bach, works which speak for themselves, and which will not only advance the refinement of the divine art of music, but also restore our great ancient masters to the stage they must occupy if the better taste for music should predominate. Mr. Duncan Davison has published them in a superior and elegant style, giving homage to the great composer. Lastly, we cannot bestow enough praise upon Madame Goddard, our unrivalled English performer on the piano, for the rendering and conception she has devoted to these two compositions, worthy her interpretation, which will give her the satisfaction of being the first to bring this distinguished composer (after having been so long a time nearly forgotten) again before the public.

April, 1870.

DR. FERDINAND RAHLES.

W A I F S.

Charleston, S. C., has just dedicated a new Academy of Music.

A German band recently played "Up in a Balloon" at a funeral in New York.

A Boston organist recently imitated a storm, at a concert at Tremont Temple. The illusion was so complete that one of the auditors raised an umbrella.

Boston has appropriated 32,000 dols. to have music taught in the public schools.

A Maine lady desires her daughter to "play the fashionable malady she got in Boston last week."

Madame Viardot has accepted an invitation from the Grand Duke to give a series of performances at Weimar.

Owing to domestic affliction Mr. Goldberg will pass the season in Vienna with his family, instead of remaining in London.

A music-seller was lately overpowered by a fastidious young lady, who wanted to purchase "Mr. Hood's song of an under-garment."

Mr. J. F. Barnett's cantata, *The Ancient Mariner*, is announced for performance, with full orchestra and chorus, at Cambridge, Oxford, and Cheltenham.

At Trinity Church, New York, the organist treated Prince Arthur to "God Save the Queen." The lesson for the day was "Put not your trust in Princes," etc.—which the choir-boys intoned with ill-suppressed mirth.

A new cantata, written by Mr. F. Enoch, and composed by Mr. Ignace Gibsone, for solo female voices and chorus, entitled *The Elfin Knight*, will be produced, for the first time, at Mr. Gibsone's third pianoforte recital, at St. George's Hall.

The Glasgow Choral Union has arranged to produce Mr. Sullivan's oratorio, with full orchestral accompaniments, in November next, the composer to conduct in person. The directors expect also to secure the services of Mr. Sims Reeves, for whom the tenor part was expressly written.

The Rev. C. T. Procter, vicar of Richmond, who would not allow a fire escape to be placed in the churchyard in consequence of its being consecrated ground, has since refused to allow the choir-boys of the parish church to sing at a concert in aid of the Richmond Infirmary, on the ground that they might be required to sing secular music.

* Sketches of Composers and Musical Writers of the Earlier Centuries.—No. II.

Mr. Henry Smart has composed a new *Magnificat* and *Nunc Dimitis* for the Festival of the Sons of the Clergy, which will be performed on the 18th inst.

The London Glee and Madrigal Union, under the direction of Mr. Land, announces their twelfth annual series of concerts to commence on the 19th inst., at St. James's Hall. We need not add a word to this statement; but for our own personal gratification, we will say that concerts more enjoyable, and, in their way, more useful, the London season cannot produce.

The last *rêve* at the Théâtre Déjazet was deprived of one of its best scenes—a duet between a cocotte and a monkey. No one objected to the cocotte; but the monkey was a reflection upon "Jocko," the ape brought by the Empress from Egypt. The monkey has passed the censorship; but the inspector of theatres cut him out at last rehearsal, on the ground that this part "contained personal allusions."

Mr. German Reed has secured the services of Mr. Corney Grain, the vocal and pianoforte humorist, whose refined delineations have been received with great relish in private circles. Mr. Grain will appear on Monday in a musical sketch written by himself, entitled *The School Feast. Ages Ago*, now approaching its 160th representation, will be almost immediately withdrawn, to make way for a new entertainment by Mr. W. S. Gilbert.

A French paper gives the following account of the origin of the expression, "To make a complete *fiasco*." A German seeing a glassblower at his occupation, and thinking nothing could be easier than glassblowing, commenced operations by blowing vigorously, but only produced a spear-shaped balloon or little flask (*fiasco*). The second attempt had a similar result, and so on—*fiasco* after *fiasco*. Hence the expression not unfrequently used describing the result of our private and public undertakings.

Signor Botteini's little opera, *Vinciguerra*, originally produced at Monaco, and just performed for the first time at Paris, is said by the French critics to contain some capital music, a waltz sung by the heroine being among the best numbers in the work. The composer has had a very fair chance of gauging the capacities of the ordinary musical public during his world-wide tours, and as his unquestionable knowledge of his art is thus tempered by experience there is every prospect that his opera will attain a general success. The libretto relates the romantic adventures of a Parisian "belle" among the brigands, and the music is said to be remarkably bright and lively.—*Choir.*

NEW MUSIC.

I Puritani. Morcean elegant for Piano. By JOHANNES WINKELHAUS. [London: Duff & Stewart.]

The selected themes from Bellini's opera are treated with considerable taste and skill. We can commend the piece as brilliant and effective, without being difficult. By the way, what a polyglot title it has—Italian, French, English, and German!

Apollo and the Nymphs. Morcean elegant for Piano. Composed by JOHANNES WINKELHAUS. [London: Duff & Stewart.]

PURCHASERS of this pretty drawing-room piece had better not trouble themselves about its connection with the title. They will hardly be able to discover what, in the music, is meant for Apollo, and what for the nymphs. Passing this by as immaterial, a good deal remains to admire. There are no difficulties in the work which amateurs of moderate capacity may not easily surmount: and when surmounted, the result is pleasant enough.

The May Blossom. Valse. By W. C. LEVEY. [Dublin: M. GUNN & SONS.]

THIS waltz, which has a gorgeous title page, if not characterized by any very special merit, is melodious, and therefore pleasing. It is vain, we suppose, to look for any originality in waltzes now-a-days. At any rate, we seldom meet with it.

When sunset sheds its reddening glow. Song. Poetry by N. NETTLETON. Music by W. FRIEDRICH. [London: R. Cocks & Co.]

WE have nothing to say against this song, and nothing to say for it. It is one of those ordinary effusions which the musical press pours forth so copiously, for no purpose save that of loading publisher's shelves.

Marche Funèbre. Composed in memory of the late George Peabody. Arranged for the Piano by LUIGI CARLINO. [London: Duncan Davison & Co.]

THERE is much merit in this work, and merit of an uncommon sort. The broken character of some phrases expresses admirably the agitation of grief, while excellent contrasts are secured by the smooth and pathetic characters. We are able to commend the march as worthy the occasion which called it forth.

MUSIC RECEIVED FOR REVIEW.

DUNCAN DAVISON & CO.—"Marche Funèbre," by Luigi Carlino; "A Summer Song," by Henry Walton; "The Brides of Enderby," and "The Speedwell," songs, by E. M. J. Edwards. "Bella qual rosa Aurora," melodia, composta da Giovanni Maraviglia. "They named her name before me," ballad composed by Frederic Paine.

PROVOST & CO.—"Haydn and other Poems," by the author of "Life Below." NOVELLA, ED. & CO.—"Lonely," and "May Song," songs by Christabel. "Naomi," a sacred idyll by Edmund T. Clipp.

GUNN & SONS (DUBLIN).—"The Cambridge Galop," by M. P.; "The May Blossom Valse," by W. C. Levey.

ROBERT COCKS & CO.—"When Sunset sheds its reddening glow," by W. Friederich.

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